

S. L. W.

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BULLETIN OF THE ART INSTITUTE OF CHICAGO

NOVEMBER - NINETEEN SEVENTEEN



T'ANG HUI RIDING OVER THE SNOW, SEARCHING FOR PLUM BLOSSOMS
DETAIL FROM THE PAINTING ATTRIBUTED TO HAN HUANG, T'ANG DYNASTY
(618-906)
EXHIBITION OF CHINESE PAINTINGS

ISSUED MONTHLY
OCTOBER TO MAY

VOLUME XI NUMBER 7

FIFTY CENTS A YEAR
TEN CENTS A COPY



STUDENTS SKETCHING ON SOUTH TERRACE OF ART INSTITUTE

COMING EXHIBITIONS

FIYE exhibitions representing various phases of artistic expression have been scheduled for the months of November and December. Beginning November 1 and remaining through November 26 an exhibition of about one hundred prints by the Pictorial Photographers of America will be held. On the afternoon of November 8 receptions will be held for the opening of two exhibitions. The thirtieth annual exhibition of American Oil Paintings and Sculpture will begin on that date and continue until the second of January. The twenty-fifth annual exhibition of china painting by the Atlan Ceramic Art Club will also commence at that time, closing December 2.

The period from November 15 to December 8 will be devoted to the two extraordinary exhibitions of Chinese

Art, described in a recent BULLETIN. One of these, consisting of paintings by the greatest of the old Chinese masters, will comprise a portion of the extensive collection assembled and presented to the United States Government by Mr. Charles L. Freer of Detroit. The other exhibition will consist of the exceptional group of old Chinese pottery, which constitutes the private collection of Mr. Dikran G. Kelekian of New York. Reproductions from two of the paintings are published in this issue. Of these, the one on the cover depicting T'ang Hui riding over the snow, searching for plum blossoms, is attributed to Han Huang of the T'ang dynasty (A. D. 618-906). The one showing a wind-blown grape-vine in moonlight, page 248, is the work of Wang Liang-chen of the Yüan dynasty (A. D. 1280-1367).

PAST EXHIBITIONS

THE exhibitions of English paintings from the collection of the late R. Hall McCormick, which was installed September 18, remained on the walls until October 28. The date mentioned also marked the termination of the three exhibitions, which opened October 9. These were the sixteenth annual exhibition of Applied Arts, held

in Galleries 252, 253, 254, 255, and 256; the twenty-fifth annual exhibition of the Chicago Ceramic Art Association, in Gallery 257; and paintings by the Society of Men Who Paint the Far West, which had been installed in Galleries 259 and 260. An exhibition by Maxwell Armfield was installed October 15 in Gallery 47.



GROUP OF PAPER FIGURINES BY LILIAN E. WHITTAKER
EXHIBITION OF APPLIED ARTS

THE ALUMNI EXHIBITION

FOR nearly two score years the influence of the School of the Art Institute of Chicago has gone forth into all parts of the country and indeed to far away corners of the world, until those who learned their craft in its studios number many of high distinction in the several arts. There is abundant evidence that those who have "arrived" hold deep reverence for the school which helped them lay the foundations of their careers, and in return it is an inspiration to the Institute to witness the unfolding spectacle of their achievement.

It seems fitting now, after almost forty years of growth that the new year be ushered in with a comprehensive exhibition of the works of those who have received all or part of their impulse and development from the Art Institute. The Institute places the best of its galleries at the disposal of the Alumni for this occasion, and is inviting artists, craftsmen, and laymen to a general home-

coming. On the afternoon of January 8, an opening reception will be held, after which a series of festivities will be given.

The exhibition planned will be broad in its scope, welcoming every phase of the arts. The Institute will assume all expenses in connection with the exhibition, and it rests only with the artists themselves to make the occasion a noteworthy one. In order to further the convenience of the exhibitors and to assure an exhibition of high quality, two juries will divide between them the task of passing upon the works submitted. One of these juries will meet in New York and take charge of the work received there while another will act in Chicago upon work sent directly to the Institute.

There is every evidence that this exhibition will be an occasion of real importance in the history of the Institute, and it has even been suggested that, if successful, it may become an established event to recur from time to time.

PRINT EXHIBITIONS AND ACCESSIONS

DURING November a group of about 100 pictorial photographs will be on view in the Print Room. The exhibition is being circulated by the Pictorial Photographers of

America, a society whose aims are, in part, to stimulate those engaged in—or even merely interested in—the art of photography and to promote education in this art, in order to raise its standards



Yuan Dynasty, 1280-1367

in this country. There will be much pleasure and stimulation for those who are interested in the rapid development of photography as an art and in its secession from commercialism, and who believe that photomechanical processes have a place in art. Illustrations of many of the photographs exhibited are to be found in *Photographic Art*, the official organ of the society.

In December there will be an unusually fine exhibition of etchings and engravings—the Rembrandts, Durers, and other old masters in the Buckingham collection. The Misses Buckingham generously allow these rare prints to be exhibited in the Print Room. The Art Institute's own collection, rich as it is in excellent impressions of the moderns, Meryon, Whistler, and Zorn, is destitute of old masters. The examples in the Buckingham collection of Rembrandt's portraits and landscapes and biblical subjects and of Durer's Virgins are as fine as can be seen anywhere in the country.

Other exhibitions of prints, scheduled for the winter and spring, will receive notice in subsequent issues of the *BULLETIN*.

Of recent accessions in the Print Department the following require special mention: 102 etchings and 142 lithographs by Whistler from the Bryan Lathrop bequest, and twenty-two Meryons—four presented by Mr. Howard Mansfield and eighteen purchased from the E. H. Stickney Fund. The 244 Whistler etchings and lithographs, given to the Art Institute by Mrs. Lathrop, represent about two-thirds of the late Mr. Lathrop's collection and include many of the best-known subjects. The Thames Series of etchings in this collec-

tion is signed with the butterfly, and Whistler has further set the seal of his approval on them by writing: "This is a very clear and brilliant set of proofs—and of the first hundred printed." Many of the lithographs are rare, and on the backs of some of them Whistler has written titles accompanied by his butterfly signature.

Most of the Meryons recently acquired are impressions from minor plates, but there are also an excellent "Le Stryge" in the fifth state, a luminous proof of the "Pont Neuf" in an undescribed state between the seventh and eighth states, and a "Pont-au-Change" in the tenth state. The addition of these new Meryons to the Howard Mansfield collection, which the Art Institute purchased from the Stickney Fund in 1909, has won for the museum the distinction of possessing the most comprehensive collection of Meryon's etched work in the United States. All the plates, save



PORTRAIT OF MISS LINGER BY THOMAS SULLY
PRESENTED BY THE FRIENDS OF AMERICAN ART

two, known to have been etched by Meryon are represented in one or more states (The "Pont Neuf" and "Pont-au-Change" in five states each), and no less than four unique impressions are contained in the collection. K. W. McG.

NOTES

REMBRANDT'S PORTRAIT OF A YOUNG GIRL—One of the greatly prized treasures of the Art Institute is the "Portrait of a young girl" by Rembrandt. Serious in mood and solid in its treatment, this work has called forth much comment from painters as well as critics. Recently in Scribner's Magazine and later in his volume Concerning Painting, Kenyon Cox has referred to this work in the following enthusiastic terms:

"Some of these wonderful (Rembrandt) portraits we have in this country. There is nothing more characteristic of Rembrandt than 'The Man

with the black Hat,' in the Metropolitan Museum; nothing in the world finer than 'The Orphan,' in the Chicago Art Institute."

More analytical and hardly less enthusiastic is Mr. Cox's study of this painting which appeared in the Burlington Magazine at the time of the Hudson-Fulton celebration in New York where this work was shown.

"However Europeans may incline to regard this transfer of historic works of art to our country, an American may be pardoned for rejoicing at it, and at the further fact that some of the best of these pictures are already, as it is



PORTRAIT OF A YOUNG GIRL BY REMBRANDT
HUTCHINSON GALLERY OF OLD MASTERS

probable that all will be sooner or later, the property of public institutions. What seems to me the finest of the thirty-seven Rembrandts shown (at the Hudson-Fulton Exhibition) is the property of the

Art Institute of Chicago, while the Metropolitan Museum itself owns a Rembrandt of nearly equal merit.

"I have saved for the last the painting that seems to me the gem of the whole



THE OBOE PLAYER BY SIR JOSHUA REYNOLDS
EXHIBITION FROM THE COLLECTION OF THE LATE R. HALL MCCORMICK

exhibition—the picture of them all that I would choose if I might have one of the seven score for my own—the *Portrait of a Girl*, otherwise known as *The Orphan*, belonging to the Art Institute

of Chicago. A work of Rembrandt's prime, painted in 1645, it is as simple as possible in conception and arrangement, the handling somewhat loaded in a dry rather than a fat manner, and the



"INASMUCH AS YE HAVE DONE IT—" BY LOUIS
RAEMAEKERS
PURCHASED BY THE ART INSTITUTE

general tone grey rather than brown. But what a marvel of art it is! The modelling and expression of the round face are as subtle as a Leonardo; the silhouette of the dumpy little figure, with arms bowed out on either side, has all the dignity and style of Titian; the colouring, with its quiet tones and its one touch of coral red in the necklace, is inconceivably beautiful and noble; the smile, the slanting eye, the pale blond hair and fair, smooth skin of youth are altogether entrancing. There have been, and are hundreds, of such little Dutch maidens. I do not know where one would look for such another picture."

This painting has now been reproduced as one of the Art Institute color prints, being the latest addition to that series. Mr. Rene Lavenant of the firm

of Jahn & Ollier was the engraver. The painting will be associated in the minds of many with the visit of Joffre and Viviani for the whimsical remark which it inspired the latter to make referring to his distinguished companion: "Rembrandt was the Joffre of painters."

THE LECTURES—The underlying plan which determines the selection of the Tuesday afternoon lecture subjects doubtless has its interest for the readers of the BULLETIN. That the lectures should form a development and not a mere series is manifestly desirable, and it is obvious that their subjects should center about the arts. This year the specific purpose in the lecture plan has been to indicate the broader relations of the arts to citizenship, to the primal and fundamental interests of humankind and to the direct demands of modern life and industrial production.

Through frequent reiteration of the idea, we have grown accustomed to think of the arts of painting and sculpture as finials in the architectonic of our contemporary civilization, and the severer school of social thinkers will tend to pass them by as being less related to life than are the crafts and architecture. But even the modern humanist, if he persists, must appreciate the value of painting and sculpture as indices of the thought of the age. If there is any way of seeing the mood and spirit of our time objectively, we may surely expect to find that way in the "free and adequate expression" of that time in the so-called fine arts. For this reason a very proper study, even for the severer school of social thinkers referred to above, is the study of the painters of today. Mr. Watson's lecture

of October 16 was a review of this particular field, and it afforded a vivid presentation of the aims and achievements of contemporary art. Dr. I. B. Stoughton Holborn presented a sympathetic picture of the spirit which expressed itself in classical and medieval art.

It is given to few generations to witness the complete genesis of a new art form, but this has been one of the privileges of the past two decades, and in the development of the art of the motion picture we have had before our eyes an unfolding as typical in its way as the three centuries of growth of the great Italian school of painting. One of the prophets of this newest art, as well as an artist in one of the oldest arts, Mr. Vachel Lindsay, poet and essayist, has given us a survey of this development in his book *The Art of the Moving Picture*. In his lecture of October 23 he discussed the "Motion picture of today," indicating its significance as an expression of the eternal art impulse in our own generation. On December 11, Mr. Lindsay will speak on the Motion picture of tomorrow."

Returning to the art of painting to which the thoughts of many of us still return as to the typical art, we have heard in Edwin Markham's lecture of October 30 another poet—a man who has looked at pictures earnestly, not as a critic nor as a painter, but as one of the multitude for whom pictures are painted, and in his poems and discourse we have perceived the laymen's point of view in what we may well call a glorified form.

Edgar Banks in three lectures, roughly sequential, brings us back to a still closer technical scrutiny of certain age-



PORTRAIT OF FRANK CURRIER BY FRANK
DUVENECK
PRESENTED BY THE FRIENDS OF AMERICAN ART

old arts. All painting is in a sense writing and conversely, writing is, in the last analysis, a picture art. In his lectures Mr. Banks discusses early stages in the development of these parent arts, and so contributes with the other lectures of the series, material for an intellectual fabric, against which it is hoped the activities of the Art Institute may be seen in a clear light.

ORGANIZATION OF WOMEN OF THE STAFF—An organization, called "The Woman's Alliance of the Art Institute of Chicago," has been formed by the women employees of the institution with Mrs. Herman J. Hall as president.

Although the formation of this society was prompted by the entrance of the United States in war, and although relief work is now being done by the society the emphasis is upon internal welfare.



IN THE EXHIBITION OF APPLIED ARTS

ANNOUNCEMENT

FOR MEMBERS AND STUDENTS—FULLERTON MEMORIAL HALL, TUESDAYS AT 3:30,
MONDAYS AND FRIDAYS AT 4 P. M.

NEARLY ALL ILLUSTRATED BY STEREOPTICON OR OTHERWISE

November

2 Fri.	Lorado Taft.	Praxiteles and his contemporaries.
6 Tues.	Edwin Markham.	Readings from his poems by the author.
9 Fri.	Lorado Taft.	Hellenistic sculpture.
13 Tues.	Edwin Markham.	God and Country.
16 Fri.	Lorado Taft.	Greek art in Rome.
19 Mon.	S. Ma.	The Chinese conception of art. (Lecture in the galleries.)
20 Tues.	Edgar J. Banks, A. B., A. M., Ph. D.	How we learned to write.
22 Thurs.	S. Ma.	The ideal of the Chinese painter. (Lec- ture in the galleries.)
23 Fri.	Lorado Taft.	Early Italian sculpture.
27 Tues.	Edgar J. Banks, A. B., A. M., Ph. D.	Recent discoveries of papyri in Egypt.
30 Fri.	Lorado Taft.	Donatello.



LINGERING SNOW, BY WILLIAM WENDT
EXHIBITION BY MEN WHO PAINT THE FAR WEST

The annual reception at the opening of the exhibition of American Oil Paintings and Sculpture will be held on Thursday afternoon, November 8, 1917.

Besides the permanent exhibitions in the Museum, the following special exhibitions will occur during the next four months:

October 15—November 7, inclusive—Exhibition of paintings and drawings by Maxwell Armfield.

November 1—November 26, inclusive—Exhibition by Pictorial Photographers of America.

November 8—January 2, 1918, inclusive—Thirtieth annual exhibition of American Oil Paintings and Sculpture.

November 8—December 2, inclusive—Twenty-fifth annual exhibition of china painting by the Atlan Ceramic Art Club.

November 15—December 8, inclusive—(1) Exhibition of ancient Chinese paintings lent by Mr. Charles L. Freer of Detroit.

(2) Exhibition of Chinese pottery lent by Mr. Dikran G. Kelekian of New York.

January 8, 1918—February 7, inclusive—(1) The Art Institute of Chicago Alumni Exhibition.



COMPOSITION BY CHARLES ST. PIERRE
AWARDED THE WM. M. R. FRENCH
TRAVELING SCHOLARSHIP

SCHOOL

ALUMNI SKETCH CLASS—Apropos of the exhibition and home-coming of the Art Institute Alumni Association, members will be glad to know of the sketch class held every Saturday from 1 to 4 in the afternoon. Out of town Alumni will find this class an agreeable meeting place. It also affords a welcome opportunity for many Chicago members to make use of the Saturday half holiday. Models are provided, a new pose being arranged each week.

THE "SERVICE TOGETHER" STAMP—The American Artists' War Emergency Fund is being established under the direction of the National Arts Club of New York City. The method adopted for the raising of this fund is through the sale of "Service together" stamps, affixed to letters. The design of these stamps was made by Eugene F. Savage, a former student of the School and winner of the American Academy in Rome Scholarship, 1912. Mr. Savage has utilized President Wilson's famous slogan,

"Serve together," in symbolizing the relation which exists between the soldier, who defends the country, the farmer, who supplies the food, and the artist, who sends forth his message of "Service together." These stamps are supplied at the rate of one cent each.

RED CROSS SERVICE—An organization, which has volunteered assistance in various ways to the Red Cross, has been formed under the name of Artists Aid to the Red Cross Service Bureau. The character of assistance will naturally be in the line of art work. The committee is composed largely of persons who have been, or are at present, identified with the School. These are as follows: Bertha E. Jaques, Lorado Taft, Ralph Fletcher Seymour, John T. McCutcheon, Theodore J. Keane, Mrs. Cornelius Botke, Charles Francis Browne, Adam Emery Albright, Ralph Clarkson, Oliver Dennet Grover, Joseph Pierre Nyttens, Antia Willets Burnham.

LIBRARY

ABOOK of great interest is "La Cathedrale de Reims." It is to be published in nine parts, seven of which have been received. The work has an historical and descriptive introduction by Paul Vitry, deputy-curator of the National Museums of France, and contains 225 plates in heliogravure. It consists principally of the sculptured details of the cathedral and will contain tables giving their exact location.

Another book of interest is "Orimon Ruian," a collection of Japanese textiles and wall coverings published in ten volumes. The work contains over one thousand designs in color.

THE SUNDAY CONCERTS—The opera programs for the month of November have been arranged as follows: November 4, Il Trovatore; November 11, Pagliacci; November 18, Le Ranz des Vaches; November 25, Cavalleria Rusticana. Able soloists aid in the presentation of all of these programs. The concerts have increased in popularity since their introduction four years ago, and last year numbers of late comers were unable to obtain admission. It is therefore recommended that those, who desire to attend, come early. The first of the Sunday afternoon concerts was held on October 7.

SCAMMON LECTURES

John Calvin Ferguson, Ph. D., of Peking, China, Counsellor of the Department of State, will deliver the Scammon Lectures for 1917-18. The general subject for this course will be "Outlines of Chinese art."

LECTURES ON SCULPTURE

Lorado Taft, sculptor, Chicago—"Classical and Renaissance sculpture." Ten lectures illustrated by the stereopticon. Friday afternoon at 4 o'clock, beginning October 12. These lectures are part of a course repeated every two years. For special topics, see page 254.

SUNDAY AND WEDNESDAY CONCERTS

Concerts are given in Fullerton Hall every Sunday afternoon at 3 and 4:15 o'clock. (Note change of time from that of last year.) These concerts are each one hour in length.

Opera concerts will be given Sunday evenings at 8 o'clock. November 4 is the date arranged for the first of this series, which will continue throughout the winter season.

Admission to Fullerton Hall, afternoon 10 cents; evening 25 cents.

Chamber music concerts, under the auspices of the Music Extension Committee of the Chicago City Club, are given Wednesday evenings, at 8:15 o'clock, by the Shostac String Quartet. Admission to Fullerton Hall, 20 cents.

NEW MEMBERS

From April 1 to October 1, two hundred and fifty new annual members joined the Art Institute.

It is from the annual memberships that the Institute derives much of that sense of relation to the community which characterizes it. On the following pages appear lists of Life, Sustaining, Governing, and Governing Life Members added during the same period.



EMBROIDERY, TREE DESIGN,
BY SALLIE B. TANNAHILL
EXHIBITION OF APPLIED ARTS

NEW LIFE MEMBERS

- Ackhoff, H. W.
 Affleck, B. F.
 Allen, Benj. C.
 Allen, Lewis D.
 Alschuler, Alfred S.
 Bailey, E. W. K.
 Baker, Howard
 Belshe, Edwin L.
 Beneke, Henry
 Blunden, Mrs. Fred E.
 Bogle, W. S.
 Booth, Mrs. A. V.
 Bowlby, R. H.
 Brigham, Miss Florence M.
 Byrne, Chas. T.
 Cahn, William
 Coit, A. M.
 Cozzens, Frederick B.
 Crandall, C. B.
 Daughaday, Hamilton
 Dean, J. Clarke
 Dering, J. K.
 DeWindt, H. A.
 Downs, Mrs. Walter B.
 Dreher, H. C.
 Drum, Mrs. A. L.
 Edwards, Jesse
 Emery, J. T.
 Fraser, Mrs. D. R.
 Freeman, Miss Maud M.
 Gillies, John
 Gilman, Owen D.
 Gronnerud, Dr. Paul
- Haas, John Frederick
 Hajicek, Frank G.
 Hales, Burton G.
 Hammond, Fred E.
 Hardwicke, Harry
 Havens, Mrs. Jean Ingalls
 Heron, Lester G.
 Higbie, Frederick K.
 Horr, Miss Irene
 Hulburd, Mrs. DeForrest
 Hulburd, DeForrest
 Jacobowsky, Marcus
 Johnston, Mrs. Hugh Mc Birney
 Johnston, Hugh Mc Birney
 Juergens, William F.
 Lehmann, Miss A. E.
 Leight, Edward A.
 Lessman, William
 Lindstrand, Mrs. Frans A.
 Lynch, Mrs. Cora E.
 Mason, Miss Katherine L.
 McCormick, H. E.
 McGrain, Preston
 Middeschulte, Mrs. W.
 Minninger, Frank M.
 Mitchell, F. S.
 Morgan, A. K.
 Nash, Chas. J.
 Nelson H. W.
 Nelson, W. D.
 Oleson, Olaf E.
 Ortmayer, Mrs. Ida C.
 Peacock, Mrs. Emilie W.
- Peterson, Alex B.
 Pick, Richard
 Poppenhusen, Conrad H.
 Porter Washington, jr.
 Rice, George L.
 Ridgway, William
 Rudin, John Frederick
 Rutledge, George E.
 Ryan, Mrs. Jas. F.
 Schultz, Henry W.
 Scott, Fred W.
 Sethness, Chas. Henry
 Shaver, Miss Ida A.
 Steffey, David R.
 Stein, Leo G.
 Stenhouse, Miss Elizabeth D. G.
 Stubbs, Edwin J.
 Sutherland, William
 Teichman, Edward F.
 Thomas, Frank W.
 Todd, Mrs. L. A.
 Uhlman, Fred
 Van Meenen, Miss Josephine
 Walker, Mrs. Henry H.
 Walker, William E.
 Waller, Lucia T.
 Walling, Willoughby
 Watson, William J.
 Way, Raymond Turley
 Webb, George D.
 Weeks, Mrs. Harvey T.
 Zimmerman, L. W.

NEW SUSTAINING MEMBERS

- Allerton, Robert
 Bailey, E. W.
 Beatty, R. J.
 Borland, Mrs. John J.
 Butler, Edward B.
 Butler, J. Fred
 Byram, H. E.
 Carney, W. J.
 Chappell, Mrs. C. H.
 Coburn, Mrs. Lewis L.
 Collins, Mrs. Hannah E.
 Comstock, William C.
 Cramer, Ambrose
 Cudahy, E. A., jr.
 Dawes, Rufus C.
 Deering, James
 DeWolf, Wallace L.
 Donnelley, Reuben H.
 Donnelley, Mrs. R. R.
 Donnelley, Thomas E.
 Douglass, W. A.
 Ellis, Mrs. A. M. H.
 Field, Wentworth G.
 Fortune, Miss Joanna
 Friedman, Mrs. I. K.
 Goodman, William O.
 Hallsted, Jas. C.
- Hamill, Ernest A.
 Hardy, F. A.
 Harris, George B.
 Hart, Mrs. Harry
 Hart, Harry
 Jones, David B.
 Jones, G. H.
 Jones, Thomas D.
 Kelley, William V.
 Kellogg, Mrs. Milo G.
 Kimball, Eugene S.
 Kimball, Mrs. W. W.
 Lamont, R. P.
 Lasker, A. D.
 Lawson, Victor F.
 Lee, Blewett
 Lord, John B.
 McCormick, R. Hall
 Mitchell, John J.
 Morgan, F. W.
 Morris, Mrs. Edward
 Morse, C. H.
 Morton, Joy
 North, Mrs. William S.
 Norton, O. W.
 Noyes, LaVerne W.
 Patten, Henry J.
- Phelps, Mrs. Anna W.
 Fierce, C. B.
 Ripley, E. P.
 Roche, Miss Emily
 Rosenfeld, Maurice
 Schaffner, Robert
 Scott, John W.
 Seipp, Mrs. Phoebe
 Smith, Mrs. George T.
 Smith, William C.
 Soden, G. A.
 Stephens, Redmond D.
 Stevens, James W.
 Stern, David B.
 Swift, Mrs. Annie M.
 Swift, Chas. H.
 Swift, G. F., jr.
 Swift, Harold H.
 Upham, Frederic W.
 Viles, James
 Walker, Jas. R.
 Ware, J. H.
 Welling, J. P.
 Wentworth, Mrs. Moses J.
 White, A. Stamford
 Williams, Miss Anna P.
 Williams, Miss Cornelia B.

NEW GOVERNING MEMBERS

Brewster, Walter S.	Harrison, William Preston	Sturges, Lee
Cudahy, E. A.	Lihme, C. Bai.	Tuthill, William H.
Field, Wentworth G.	Loeb, Albert H.	Wilson, John P., jr.
Gregory, Robert B.	Matthias, Russell J.	Wilson, Miss Martha
Grover, William Frederick	Moore, Frederick W.	Wolf, Albert H.
Harrison, Carter H.	Oakley, Horace S.	

NEW GOVERNING LIFE MEMBERS

Billings, Frank	Jeffery, Charles T.	Rogers, Bernard F.
Crane, R. T., jr.	Morgan, F. W.	Stillwell, Homer A.
Goddard, L. A.	Reynolds, George M.	Worcester, Charles H.

ACCESSIONS TO THE LIBRARY

The following books are among those added during September:

American architect—American churches. 1915.
 Bennett, E. H.—Plan of Elgin. 1917.
 Byne, Arthur and Stapley, Mildred—Spanish architecture of the sixteenth century. 1917.
 Clayden, A. W.—Cloud studies. 1905.
 Fletcher F. M.—Wood block printing. 1916.
 Furniss, Harry—How to draw in pen and ink. 1914.
 Gardner, Percy—Catalogue of the Greek vases in the Ashmolean museum. 1913.
 Hammond, J. M.—Colonial mansions of Maryland and Delaware. 1914.

Imprint, January-June 1913. 1913.
 Mackowsky, Hans—Michelagniolo. 1908.
 Manners, Lady Victoria—Matthew William Peters, R. A. His life and work. 1913.
 Middleton, G. A. T.—The evolution of architectural ornament. n. d.
 Modern school houses. Pt. 2. 1915.
 Newhall, L. C.—Minor chateaux and manor houses of France. 1914.
 Pesel, L. F.—Stitches from old English embroidery. Pt. 1. n. d.
 Tokyo Museum—Orimori Ruizan. n. d.
 Vitry, Paul—La cathédrale de Reims. Architecture et sculpture. 2v. n. d.

ATTENDANCE

MUSEUM—The number of visitors at the museum during September, 1917, was as follows:

	Average
5 Sundays	22,389
to other free days	52,137
15 pay days	6,558
<hr/> Total	81,084

The total attendance for the same month last year was 59,504 showing an increase of 21,580.

LIBRARY—The number of visitors in the Ryerson Library during September, 1917, was as follows:

Day attendance	
Students	1,176
Consulting visitors	1,475
Sunday attendance	505
<hr/> Total	3,156

SCHOOL—The attendance in the School during September, 1917, was as follows:

Day School	Men	Women	Total
Academic	121	223	344
Designing	8	51	59
Normal	2	52	54
Modeling	4	17	21
Juvenile	51	129	180
Ceramic		9	9
Pottery		13	13
Architecture	78	2	80
Applied Design		3	3
Saturday Normal	20	20	20
Costume Design	1	1	1
<hr/> Evening School	<hr/> 264	<hr/> 520	<hr/> 784
In two classes	208	80	288
<hr/> Corrected Total	<hr/> 472	<hr/> 600	<hr/> 1,072
	21	15	36
	<hr/> 461	<hr/> 585	<hr/> 1,046

**THE ART INSTITUTE OF CHICAGO
A MUSEUM AND SCHOOL OF ART**

OFFICERS

President	CHARLES L. HUTCHINSON
Vice-Presidents	MARTIN A. RYERSON FRANK G. LOGAN
Treasurer	ERNEST A. HAMILL
Business Manager	NEWTON H. CARPENTER
Secretary	WILLIAM F. TUTTLE
Manager of the Membership Department	GUY U. YOUNG
Membership Clerk	GRACE M. WILLIAMS
Director	GEORGE W. EGERS
Curator of Decorative Arts	B. BENNETT
Curator of Temporary Exhibitions	CHARLES H. BURKHOLDER
Curator of the Buckingham Prints	FREDERICK W. GOOKIN
Librarian	SARAH L. MITCHELL
Dean of the School	THEODORE J. KEANE
Head of Extension Department	ROSS CRANE
Registrar	FANNIE J. KENDALL

The Art Institute of Chicago was incorporated May 24, 1879, for the "founding and maintenance of schools of art and design, the formation and exhibition of collections of objects of art, and the cultivation and extension of the arts of design by any appropriate means." The museum building upon the Lake Front, first occupied in 1893, has never been closed for a day. It is open to the public every week day from 9 to 6; Sundays from 12:15 to 10 p. m. Admission is free at all times, to members and their families and to public school teachers and pupils, and to all upon Wednesdays, Saturdays, Sundays and legal holidays. Upon other days the entrance fee is twenty-five cents.

All friends of art are invited to become members. Annual Members pay a fee of \$10 a year. Sustaining Members pay \$25 or more a year. Life Members pay \$100 and are thenceforth exempt from dues. Governing Members pay \$100 upon election and \$25 a year thereafter. Upon the payment of \$400 Governing Members become Governing Life Members and are thenceforth exempt from dues. All receipts from life memberships are invested, and the income only is expended. Benefactors are persons who have contributed \$25,000 or more.

All members are entitled, with their families and non-resident visiting friends, to the use of the Ryerson (art) Library and admission to all exhibitions, receptions, public lectures, and entertainments given by the Art Institute, with the exception of the Sunday concerts, to which a small fee is charged.

The School includes departments of Drawing, Painting, Sculpture, Illustration, Decorative Designing, Normal Instruction and Architecture.

Information and circulars of instruction may be obtained of the School Registrar.

MUSEUM INSTRUCTION

Visitors desiring to see the collection under guidance may make appointments with Mr. Hall or Miss Parker in Gallery 14.

TERMS: One dollar per hour for four persons or less. For groups of more than four, 25¢ a person; clubs of less than forty, \$5; of over forty, \$10. Instruction in the regular weekly classes, \$3 for twelve lessons; no single tickets. Groups from schools, \$2. Time limit for all classes: one and one-half hours.

LIBRARY

The Ryerson Library, containing about 11,000 volumes, 33,000 photographs, and 15,000 lantern slides on art and travel, and the Burnham Library, containing about 2,000 volumes on architecture, are open every week day, 8:30 to 5:30; Sundays, 2 to 8 P. M., and Monday, Wednesday, and Friday evenings until 9:30. The collections of photographs and lantern slides are available as loans. A room is provided for groups of students who may wish to consult books or photographs. The staff of the Library is always ready to give any desired assistance.

PUBLICATIONS

General Catalogue of Paintings, Sculpture and other Objects in the Museum,	25¢
216 pages and 48 illustrations	
Catalogue of the Casts of Ancient Sculpture in the Elbridge G. Hall and other collections, by Alfred Emerson	
Part I. Oriental and Early Greek Art	25¢
Part II. Early Greek Sculpture	25¢
Catalogue of Etchings and Drawings by Charles Meryon. Howard Mansfield Collection	25¢
Catalogue of Etchings by Joseph Pennell. Joseph Brooks Fair Collection	25¢
Catalogue of Etchings by Anders Zorn. Wallace L. DeWolf Collection	25¢
Catalogue of current exhibitions	5 to 50¢

BULLETIN

The Bulletin is published eight times a year, monthly from January to May and from October to January. The Bulletin is sent regularly to all members; to others the price is 10¢ a copy, 50¢ a year postage.

REPRODUCTIONS FOR SALE

Color prints of paintings belonging to the Museum (32 subjects at 25¢ each, 8¢ extra for mailing), photographs by the Museum photographer, and postcards (16 subjects in colors at 2 for 5¢, and 205 subjects in one color at 10¢ each) are on sale. Reproductions by various art publishing companies are also available. An illustrated price list will be sent on application.

COPYING

Requests for permits to copy and to photograph in the museum should be addressed to the Director's Secretary. No permits are necessary for sketching or for the use of hand cameras.

LUNCH ROOM

A lunch room located on the ground floor is open from 11:45 a. m. to 1:30 p. m.

